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ABSTRACT

These conference proceedings report the activities of one of a series of symposia dealing with the planning of sociocultural environment. This seminar was concerned specifically with sociocultural facilities and equipment serving the intellectual, artistic, and physical pursuits of individuals, families, and social groups. The main portion of the proceedings are the introductory remarks and discussion of the three main themes: leisure activities in the different European countries; government policies in the cultural field and their effect on facilities; and innovative pilot projects in the field of sociocultural facilities. Recommendations from four working groups touched four areas: the needs and desires of the population and the government's sociocultural policy; the role of the local authorities in the sociocultural policy; the relationship between private industry and the government's sociocultural policy; and popular culture and the sociocultural policy. Appendices list participants and summarize the discussion in the four working groups. A related document is SO 006 640. (Author/KSM)

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COUNCIL
FOR
CULTURAL
CO-OPERATION

FACILITIES FOR CULTURAL DEMOCRACY

Rotterdam Symposium (5-9 October 1970)

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1971

The Council of Europe was established by ten nations on 5 May 1949, since when its membership has progressively increased. Today it has 17 Members. Its aim is "to achieve a greater unity between its Members for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress". This aim is pursued by discussion of questions of common concern and by agreements and common action in economic, social, cultural, scientific, legal and administrative matters.

The Council for Cultural Co-operation was set up by the Committee of Ministers of the Council of Europe on 1 January 1962 to draw up proposals for the cultural policy of the Council of Europe, to co-ordinate and give effect to the overall cultural programme of the organisation and to allocate the resources of the Cultural Fund. It is assisted by three permanent committees of senior officials : for higher education and research, for general and technical education and for out-of-school education. All the member governments of the Council of Europe, together with Finland, Greece, Spain and the Holy See which have acceded to the European Cultural Convention, are represented on these bodies [1].

In educational matters, the aim of the Council for Cultural Co-operation (CCC) is to help to create conditions in which the right educational opportunities are available to young Europeans whatever their background or level of academic accomplishment, and to facilitate their adjustment to changing political and social conditions. This entails in particular a greater rationalisation of the complex educational process. Attention is paid to all influences bearing on the acquisition of knowledge, from home television to advanced research ; from the organisation of youth centres to the improvement of teacher training. The countries concerned will thereby be able to benefit from the experience of their neighbours in the planning and reform of structures, curricula and methods in all branches of education.

Since 1963 the CCC has been publishing, in English and French, a series of works of general interest entitled "Education in Europe", which record the results of expert studies and intergovernmental investigations conducted within the framework of its programme. A list of these publications will be found at the end of the volume.

Some of the volumes in this series have been published in French by Armand Colin of Paris and in English by Harrap's of London.

These works are being supplemented by a series of "companion volumes" of a more specialised nature, including catalogues, handbooks, bibliographies etc., as well as selected reports of meetings and studies on more technical subjects. These publications, to which the present study belongs, are also listed at the end of the volume.

General Editor :

The Director of Education and of Cultural and Scientific Affairs, Council of Europe, Strasbourg (France).

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Rotterdam Symposium
on Socio-cultural Facilities

5-9 October 1970

Council for Cultural Co-operation
Council of Europe
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I. OPENING ADDRESS

by the representative of the Minister of Cultural Affairs, Recreation and Social Welfare, Mr. L. B. van Omme n, Director for Youth, Adult Education and Sports

I welcome you on behalf of the Minister of Cultural Affairs, Recreation and Social Welfare. I am very pleased that so many people accepted our invitation to take part in this Symposium on socio-cultural equipment of towns. It is of special importance that the participants in this conference represent a wide variety of working-methods and disciplines. Architects, town-planners, administrators, sociologists, educators, all of them have to make efforts to achieve co-operation in order to build and re-build livable towns. I am very glad that you have found your way to the dynamic city of Rotterdam. A special welcome to the various authorities also attending this conference, from the Council of Europe, the Dutch Government, the municipality of Rotterdam, the *Bouwcentrum* and other institutions.. We are grateful to you that, by coming, you are underlining the importance of this meeting. The preparation of this Symposium was not without problems, and it was particularly characterised by a number of tragic events. Mark van Hamel, who was intensively involved in the preparation from the start and who worked with great enthusiasm on inquiries and reporting, is no longer with us. We were greatly shocked by the tragic circumstances under which he died. He was a good colleague, a hard worker, and a intelligent scientist whom I shall always remember as a good and respectable man. May he rest in peace !

I am very grateful to Mr. Trintignac for the fact that he was prepared to take over from Mr. van Hamel at such short notice before this Symposium. We are very glad to have Mr. Coenen with us. A long illness threatened to prevent him from attending this conference and even from being able to complete his report. I wish him a complete recovery and I thank him very much for the large amount of work he did in spite of the fact that he was bed-ridden for a long time.

The *Bouwcentrum* has been helpful in all difficulties connected with the preparation of this Symposium. My special thanks to the President-Director, Mr. van Ettinger, who solved many problems for us with his well-known enthusiasm and hard work. That it would not have been possible but for the co-operation of his staff goes without saying.

I hope that our preparations have provided you with the material needed to make a positive contribution towards solving the problems which bring us here. As I have already told you, we need an interdisciplinary approach to make life in our cities and towns livable. Voices of warning against the dangers related to modern town-life (with multi-storey buildings as the main form of housing) are increasingly heard. In Germany, England, the Netherlands, and in many other countries people are raising their voices, saying that the physical as well as the mental health of our children is in danger. The Hamburg public health officer, Dr. D. Oetker, recently wrote in the journal *Gesundheitspolitik* about the risks which children run when they grow up as high-rise flat dwellers. The British National Society for the Prevention of Cruelty to Children published, almost simultaneously, the result of an inquiry into the same subject. One of the conclusions was that no more than 30 per cent of the children living in flats use the play-grounds near the multi-storey buildings, 50 per cent always play indoors, and the remaining 20 per cent go no farther than the gallery outside the flats. The Dutch paediatrician, Dr. Fiedeldij-Dop, said at study-conference organised by the Foundation "Space for Young People" held last year, that houses with insufficient noise-insulation and with lack of free space have an adverse effect on the normal function-development of the child. A child must be able to climb, but this is impossible in small flats. A child likes dark corners in a house, but because of the type of building with much glass, there are no dark corners any more.

All this would not be a disaster if the play-ground outdoors provided the necessary compensation. Small children cannot go there and the older children dislike sterile stone platforms. School-children feel more at home on building-sites and other similar places. What new housing-estates need are informal play-grounds with trees and shrubs, hidden corners and all kinds of unfinished things. For small children it is of prime importance that the flats are large enough : one room more than is absolutely necessary. What they like to do in the gardens should be possible near their dwellings. The small child demands room for movement. Fortunately, it is not only the experts but also the parents and educators who ask for a change of the existing situation. Various action-groups have been set up in this country, which have already some good results. I intentionally made some remarks on the living-situation and its effect on the children. During the coming week a wide variety of aspects of the socio-cultural management of a town will, no doubt, be discussed. Of prime importance, in my view, are the problems connected with the living-situation and the living-environment of our children who are in danger of growing up into frustrated fellow-citizens with inadequate communication, lack of concentration, motor-disturbance

and other mental and physical defects. We have met here with the idealism of trying to create a livable world. Much will still have to be done in the economic, political, educational, social and cultural fields. Maybe we can do something to solve a problem with so many aspects. The warnings of anxious scientists, doctors, parents and educators must make us realise that we have a joint responsibility for the future of our society.

Ladies and gentlemen, with these short remarks I wish you a fruitful conference. May your work be a substantial contribution towards the solution of the problem with which we are concerned.

The following may serve as a final remark : in my speech I mentioned the results of some scientific research. In my judgment, however, we are only in an initial phase. We still know too little about the influence of our modern living-environment on the mental and physical state of man. It is high time for the scientists to show the central and local governments clearly and unequivocally what disastrous things can happen unless a conscious choice is made for a socio-cultural policy, especially in matters concerning the management of our living-environment.

I now declare this Symposium open.

II. INTRODUCTION TO THE PROGRAMME OF THE SYMPOSIUM

by Mr. H. O. Eckardt, General Rapporteur

A. *The role of the Symposium*

In the context of European intergovernmental co-operation, the Council of Europe, as is laid down in the "Draft Recommendation on the Function and Future of the Council of Europe", should concentrate amongst other things on man's cultural development and permanent education. As a part of the long-term planning programme, which has been set up in order to achieve this aim, the Council for Cultural Co-operation (the cultural body of the Council of Europe) proposes to organise a series of symposia, within the context of cultural development, dealing with "Planning of socio-cultural environment".

The Netherlands Seminar, to be held from 5 to 9 October 1970, will be concerned with the socio-cultural facilities of European countries. Socio-cultural facilities should be understood to mean all facilities and equipment whose existence and operation serve not only intellectual and artistic pursuits but also physical activities of individuals, families and social groups.

The work of the Council for Cultural Co-operation is motivated by the principle of cultural promotion embracing every individual whatever the social class may be. In order to promote the principle of cultural democracy the Council for Cultural Co-operation collects information, compares experiences, exchanges ideas, and aims at devising patterns of action that can be adapted to the various national circumstances.

It is realised that a gap exists between what can be termed elite culture and mass culture. The perpetuation of the gap is maintained by many differences of a socio-economic nature. These differences are barriers which prohibit equal participation in cultural expression. Research is needed into the question of what exactly constitutes the barriers.

A government should be able to take measures to bridge the gap between elite and mass culture. Such measures would be designed to remove the disadvantages experienced by certain social groups. Thus, socio-cultural facilities could be considered as instruments at the disposal of the administration for encouraging the democratisation of cultural life.

Efforts should be made to provide answers to the following basic questions :

— which socio-cultural facilities can be devised ?

— where can they best be situated ?

— in which way can they be organised and used ?

— by whom can the facilities be constructed and managed ?

— how can the greatest possible participation of the several population groups be guaranteed ?

These basic questions will be approached from many points of view by all the reports mentioned below.

The Symposium will be conducted in English and French by means of simultaneous translation.

B. *Programme of the Symposium*

Three reports will serve as a basis for the debates of the Symposium. They will result from a number of surveys based on data, provided by the member States of the Council for Cultural Co-operation.

Theme of Report I

"Leisure activities in the different European countries : situation and trends."

Theme of Report II

"Survey of government policies in the cultural field and their effect on facilities."

Theme of Report III

"Innovations in the field of socio-cultural facilities : comparative analysis of the most characteristic pilot projects."

The first report deals with the possibilities people have to share in cultural activities, in their leisure time. The purpose is to analyse the present situation and to indicate probable future trends.

The second report concerns the formulation of socio-cultural policy by the administration—national, regional, local. Attention will be focused upon the ability of the respective authorities to state priorities and objectives, to stimulate socio-cultural innovation, and to the financial implication of such a policy.

The third report will list and describe a number of socio-cultural projects which are innovative or experimental in character. Rather than attempt a superficial analysis of all member countries a comprehensive survey of England, France, Germany and the Netherlands will be made. The authors of the three reports will indicate problems in definition and terminology. They will also point to gaps and discrepancies in published statistical data. Such differences make international comparisons very difficult.

The collected material will serve as a basis for discussion.

C. *Working methods*

It is intended that discussions will be concentrated in four working groups. The groups will again work in the English and French languages with simultaneous translation available. The provisional discussion themes are as follows :

1. *Needs and desires of the population and the government's socio-cultural policy*

— Attitude of authorities towards the wishes expressed by the population ;

— normative aspects of the authorities' policy ;

— ways and means of providing for cultural needs ;

— supply and demand of socio-cultural facilities ;

— national pattern of distribution of socio-cultural facilities.

2. *Role of the local authorities in the socio-cultural policy*

— role and means of local authorities with regard to organisation, management, co-ordination and financing of socio-cultural facilities ;

— forms of co-operation with administration units of equal or higher level ;

— relationship with the private commercial sector ;

— location and coverage of socio-cultural facilities.

3. *Relationship between the private initiative (the commercial sector) and the government's socio-cultural policy*

— influence of the private initiative on the cultural development ;

— policy and function of the administration with regard to commercial-cultural activities, such as grants, additional facilities, stimulation of the multifunctional use of socio-cultural facilities and the like.

4. *Popular culture and the socio-cultural policy*

— relationship of "pop", underground and popular culture, to the official cultural policy ;

— attitude of the administration towards spontaneous expressions of "pop" ;

— the creation of facilities for the cultural activities of minorities ;

— reactions of the people to cultural innovations.

Each of the above-mentioned themes has aspects of a sociological, administrative, budgetary, spatial and architectural nature. The results of the discussions will be presented to the Council of Europe in the form of concrete proposals.

III. INTRODUCTORY SPEECH

by Mr. J. Janne, Chairman of the Symposium

I want to confine myself to a few introductory remarks on the true nature of the problems involved.

Admittedly, the central concept is that of culture. However, I am not going to suggest a definition. In my opinion Mr. Coenen puts the question very clearly.

Where cultural facts are concerned I am rather like the Englishman who was asked to define a giraffe. His reply went something like this : "I cannot guarantee that any words I can string together to define this animal would enable somebody who had never seen one to recognise it. But I am quite sure I would recognise a giraffe whenever I saw one..."

In presenting our problem I am going to try to distinguish the three historic stages of cultural development in Western Europe. Report III by Mr. Wouters already gives some information on the first two.

Before the industrial revolution, cultural creation and particularly cultural activities were virtually a monopoly of the princely courts, which were at any rate the main centres where they were to be found. Famous artists were supported out of the privy purses of kings and great nobles. The court was a close circle but—as is too often overlooked—there was plenty of "participation". Did not Louis XIV himself dance in the ballets ?

After the industrial revolution culture became an activity confined to the middle class. It thus became broader and, in theory, available to all. In fact it was closed to the masses, whose time was occupied by working to exhaustion and whose education was virtually nil. At this time culture was a class phenomenon. As such, cultural life bore the stamp of the bourgeois system in which everything had a price, everything was merchandise ; cultural works thus became articles of trade, which does not of itself justify a priori disparagement of their content. The successful artist lived by selling the products of this art. It was the age of commercialisation of culture. The specific features of socio-cultural facilities well illustrate this : art galleries, art shops and exhibitions ("salons") which were merely specialised markets ; theatres and operas with seats to be bought at a price.

But this society became increasingly democratised. The State had to enter into the cultural sector as it had been forced to do in the social field. Communal cultural facilities increased. The first public "cultural centres" were museums but—in the idiom of the system—they were conceived as "repositories" of the common heritage, as temple whose true meaning is lost on the uninitiated. However, culture became democratised by education—a vital condition for it—whether as "popular education" for adults or primary schooling which became wider and eventually compulsory. Then again, there was a policy of steadily reducing the price of access to culture for the less prosperous social classes. This was "cultural assistance" alongside "public assistance" for the poor. This policy confirmed the principle of commercialised culture and from then on turned it into a consumer good.

And so we come to the third stage : culture in the consumer society. Here some new factors play a significant part.

First, the increase of "non-working" time in the sense of "time not spent on earning a living" ; this time is not, however, free from restrictions and not to be confused with "leisure" which is very hard to delimit exactly. But the fact is that in Western Europe work takes up 7-8 hours a day 5 days a week ; the fact is that 3-4 weeks' holiday are available in the year, that schooling may delay the start of occupational activity up to at least 16 or 18 years of age and, lastly, that retirement usually comes at 65, so giving rise to the "Third Age". This, broadly, is how the time-span indispensable for cultural activities is made up—and the process continues.

Another factor. Though work may be shorter and at the same time lighter, it tends to lose any connection with its end product There is no longer a relationship between the worker's personal effort and the final result, whether in terms of creation or of economic worth.

Richta, in his important book *Civilisation at the Crossroads*, shows the preponderance of *intensive* factors of production in the activity of a modern firm : "know-how", scientific research, capital intensiveness, scientific management. Human labour tends to become increasingly a secondary factor—albeit an essential one. The process of automation is based on this trend.

This situation allows of a constant increase in wages demanded by a constantly growing and

diversified turnover of production. *Internal consumption thus becomes a necessary function of the neo-capitalist social system.*

Herbert Marcuse would claim that work loses all individual significance : man at work is estranged, cut off from what he makes. Work is however an essential function for producing goods and services and for providing leisure, which is the time functionally set apart for consumption.

Henceforward we must consume to permit economic growth, the major objective of government policies. From this angle priority is not given to man's basic needs nor to the quality of the response to the needs expressed, but to the needs best fitted for ensuring that the economy works, whether they be of dubious quality or frankly superfluous. The important thing is to produce what can be sold. Publicity and sales methods condition the consumer to this end. Commercialised culture is built into the system : thus, in principle, facility prevails over quality ; immediate satisfaction over personality development ; conditioned passivity, commercially profitable and "mass-produced", over positive, selective attitudes (risk of "criticism") leading to "awareness".

But to facilitate cultural consumption it must be spread more widely. Culture must therefore be democratised. Hence the general emergence in the various States of a cultural policy with this end in view.

This is the crucial turning point. There is a choice which up to now has been too often latent unless ambiguity arises. For cultural policy can mobilise the masses for culture, so as to increase *commercialised* needs and help condition the individual to *passive consumption*, thus integrating culture into existing ways of life. Cultural policy is then a trap. However there is another option : to regard leisure as a social area in which man may express his own personality and evince his creativity. Culture is here a liberating factor and cultural democracy (which goes well beyond the democratisation of culture) appears as an essential basis for the political democracy which a generalised conditioning would render purely formal, to be manipulated at will. This is the great dilemma.

Cultural policy is in the first case conservative, "integrative" and objectively repressive. It is a modern version of "bread and circuses". In the second case it is "revolutionary", liberating and objectively transforming. Cultural policy thus becomes the major stake in the future of man and society. Will leisure be the social area for "consumption" (of culture as of the rest) or the social area for "creation" (of culture, and of man himself as an individual) ? Will it be the extension of dehumanised work, or, on the contrary, the antidote enabling work itself to be rehumanised ?

Cultural policy is not born of virgin soil. And, if it goes in the "transforming" direction, it must first regain ground already invaded. For if nowadays work consists ever more in a conditioning process for the passive accomplishment of certain physical and mental motions (their complexity makes no difference)—*"clock in", be on the spot, pay attention, react to the same mechanical or cybernetic stimuli*—the same applies to culture. This now means going through the motions for the sake of consumption : *pay, sit down, look* and *listen*. And that goes for sport too...

Culture becomes a show. This is a long way from Huyzinga's *homo ludens*. A game may be defined as a physical temporal area in which the "social" is neutralised thanks to certain rules, and in which human spontaneity may express itself subject solely to these rules, which render all the participants equal whatever their social circumstances (wealth, power, prestige). But games are themselves commercialised and reduced to objects of passive consumption. They are thus reintegrated into hard social realities with all their discriminations. Creative spontaneity turns into a spectacle performed by professionals. Games become a commodity like everything else. Just let us always remember that there is such a thing as sport !

This is killing sport, which is essentially "participation". Do not the French say of any game *"faire une partie"* ?

Hence, why be surprised at the reactions of young people who from the approach of maturity suffer—without always realising the nature of this "punishment"—the amputation of the creative play element of their childhood ? Margo Jones (of the Theatre in the Round) could say "The younger generation is satiated with spectacle and starved of participation". The word "starved" is right ; youth has, as it were, withdrawn from the maternal breast that this natural society still represents in the first years of man's life.

Protest is encouraged by the socio-cultural identity assigned to youth, which constitutes a sub-culture already clearly distinguishable although dispersed throughout the social classes. It is the logic of the system that has created this explosive or, at least, dysfunctional environment. In fact youth has itself been commercialised, like woman, like culture... A "market" for "young" consumption has been fabricated from scratch : clothes, music, shows, activities, drinks, vehicles,

especially for young people. This was good business, but young people have been made into a self-conscious group... At present we call them "rebels without a cause" because they have everything, made to measure. Maybe, but the sub-culture has proved fertile soil for an "anti-culture".

The trouble goes so deep that, if it does not express itself in protest, it produces "social withdrawal" : the hippy way of life that is a resurgence of primitive cultures described as "with it" (the society of North American Indians or Polynesian Islanders), the "wild" and inarticulate attitudes, the uninhibited sexuality, drugs, black magic, the "underground" culture. A social resistance movement is growing up as an anti-society.

The meaning of all this is clear, even if the causes have still to be discussed and thought out. We have arrived at the great crisis of industrial civilisation, at the very moment when man is at the height of his knowledge and power. Is the fate of the dinosaur to be repeated ?

This "great fear" of the end of the millennium may be overcome only by a "cultural revolution". Such a revolution, which has its true context in the West and should not give rise to fallacious comparisons, poses a crucial question : "Can it be achieved without throwing one or more generations into chaos ? A night of the long knives, filled with the screams of the tortured, lit up by blazing homes, a chaos that would threaten the survival of humanity itself ?

We, cultural and educational administrators, local, national or European politicians, civil servants, architects and town planners, psychologists, teachers, cultivated men—we have here a grave responsibility. For if, *together*, we can lay down the principles and trace the paths of a transforming cultural policy, people will follow us.

But our task is a difficult one. Yet another factor intervenes to compromise the cultural future : the general (absolute ?) spread of mass communication media. Admittedly it can be a force either for good or for evil. With it everything is possible. In any case it turns culture into a mass problem.

It must be clearly emphasised here and now that these media, by their technical nature, encourage the consumer's passivity : they ask you to look and listen. They are essentially a substitute for reading. At whatever level, reading is an operation involving an intellectual reconstruction of images and ordered groups of ideas from combinations of printed characters. In reading there is a participation and a form of creation, whereas radio and television offer the mind only the possibility of registering "pre-packaged" collections.

Then again, MacLuhan has said that we are returning to a culture based on communication by sound and picture, which are preponderant in the case of printed matter (The Gutenberg's Galaxy). It is a return to the tribal community of the Middle Ages... Reason yields to generalised intuition, affective neutrality to emotionalism, thought to instant reaction.

But perhaps it has not yet been noted that the mass media have given rise to a demand for a degree of technical perfection by the public Modern publicity is working in the same direction. The direct confrontation of "professional" and "amateur" performances irreparably degrades the latter and soon leads to their disappearance. Can you imagine a young girl today playing even the easiest of Chopin or Beethoven on the piano ? Or a young man singing a ballad within the family circle ? When radio, record or television offers something better or something worse, but with the virtuosity of professionalism ?

Only the sub-culture of young people, the last refuge of odds and ends of "play", has saved the amateurism of the guitar and a kind of "pop" art for a minority. But socially amateurism is virtually "out". This has already happened in the case of many sports. Yet amateurism, almost universally mediocre, was at least an activity to express personality, a creative and participating activity. This also is on the way out.

And the remedies ? I believe that a first pointer in this direction is given by some pilot experiments of which Report III mentions seven from Britain. Broadly this is a question of centres of cultural activities that suggest the following requirements :

(*a*) to be flexible (very adaptable to a demand varying in quantity and quality) ;

(*b*) to be multi-purpose (organised in "workshops" for the practice of various arts such as miming, theatre, cinema, group dynamics and interrelations, photography, drawing, painting, sculpture, writing and description, interior decorating, singing, dancing, music, physical education and "unarmed combat"—judo, karate, aikido etc.—, gardening, small-scale breeding, scientific experiments, handicrafts—wood, metal etc.) ;

(*c*) to include a staff of *professional* animators, artists with first-rate teaching techniques and abilities ;

(*d*) to include also a "guidance" service principally directed to strengthening or creating a desire in people to devote enough of their leisure to a cultural activity and to reveal their own, often latent, aptitudes.

Such a policy implies heavy injections of costly equipment. It is a budgetary option and, so far as general policy is concerned, an option concerning the priorities of State intervention.

That is a "proposition" affecting the criteria to which future centres of culture should respond.

Apart from the features that ensue from the nature of these centres as we have described it, we may look ahead to some other developments :

1. The centre should be conceived as a place of *activity* and not merely as a centre of *entertainment* and *consumption*.

2. It should be (except as a purchaser of material and equipment) a setting for *non-commercial* cultural production, but one having the same technical and formal qualities as those of the best professional work ; it should be a stimulant to creativity unfettered by "market" criteria or social pressures.

3. The centre should offer good conditions of work to the creative professionals chosen as "animators", freeing them from the need to sell their products and themselves : they would form a kind of "cultural reserve".

4. It should be so situated and of such dimensions (real and potential) that it can meet the needs of a specified area, bearing in mind ease of access (existing and/or to be provided).

5. The cultural centre should provide a "humane" setting, protected from noise, pollution and the annoyances of modern society, and should always be conceived in harmony with the natural environment (existing, restored or created—for example in urban surroundings).

6. It should be a centre for disseminating knowledge and techniques as an organisation of *permanent education* based on "participation".

In fact what we want is a new scientific discipline to implant and develop culture in the community and to make culture a normal dimension of living.

It would naturally borrow its parameters and methods from a range of sciences and techniques : social, psychological, economic, demographic, geographic, ecological, biological, educational, administrative. This interdisciplinary science would amount to *cultural ecology*.

Please look on these thoughts not as formal motions for recommendations (this would, to say the least, be premature) but as a contribution—among others—to our days of deliberation, which I hope will make this Symposium a success.

IV. INTRODUCTION AND DISCUSSIONS ON THEME I

by Mr. J. E. L. P. Coenen

Leisure activities in the different European countries: Situation and trends

In his introduction to Theme I, Mr. Coenen of the Ministry of Cultural Affairs, Recreation and Social Welfare in the Netherlands, conceptualises the components of this theme : leisure, culture and cultural policy.

Mr. Coenen prefers, as a definition of leisure, the formulation which is used by the Netherlands Scientific Research Commission on Leisure : "In the case of a member of the active population, leisure is the time which remains after the professional tasks have been accomplished. To others, leisure is the time which remains after domestic tasks or school and homework have been finished". This is a practical definition ; it could be extended in a theoretical way by adding the following elements :

(*a*) the characteristics of the norms regarding leisure activities ;

(*b*) the social control with regard to leisure activities and during these activities ;

(*c*) roles which are most frequently exercised during leisure activities ;

(*d*) the nature of the social sanctions to deviants in leisure activities ;

(*e*) the nature of the social relations with regard to leisure activities.

Culture is viewed here as a specific sub-culture which serves as a frame of references for the members of that specific group, while by "policy" is meant : "the programme of action of a group or a public authority to realise certain objectives".

Mr. Coenen points to the newness of a general welfare-policy of which a policy on leisure is an important part ; a policy on leisure which up to now has been characterised by a certain ambiguity because of the new role of the public authorities in creating the welfare society, while on the other hand the privacy of the human being is recognised as is his right to spend his leisure-time in his own way. But in spite of that, public authorities have to concern themselves with a policy on leisure, because the problem public authorities are confronted with in this field is one of relative deprivation, relative deprivation as concerns the quantity of leisure as well as the possibilities of choice in leisure activities.

From a distributive point of view the central problem for the public authorities is to distribute this leisure-time on an equitable basis and to create the possibilities to use leisure-time. While making things more complex it must be realised that leisure is an essential condition towards the realisation of policies which are not specifically oriented to the distributive aspects referred to above. For instance, youth policy, permanent education policy etc. are some examples of policies for which leisure is a conditioning factor. Another difficulty is that certain leisure activities create other sources of problems, e.g. with regard to economic policy, regional planning, protection of monuments and sites etc. The conclusion is that a realisation of a balanced policy on leisure requires a number of compromises between different policies.

There exists a direct relation between a cultural policy and leisure because, for the great majority of the active population in an industrial society, those activities that are subject to cultural policies are activities related to leisure.

The basic principle of the CCC is the idea of a democratisation of culture. Searching for the contents of the concept of democratisation, Mr. Coenen distinguishes three fundamental aspects : participation, communication and well-being. These same aspects are of course to be found in the concept "democratisation of culture" and it is also in this context that we have to view the socio-cultural facilities. There still exist barriers to some sectors of the cultural life for different categories of the population. These barriers, these handicaps, must be neutralised by a cultural policy ; the socio-cultural facilities are the instruments of such a cultural policy.

Three types of facilities can be distinguished :

(*a*) facilities created and administered by public authorities ;

(*b*) facilities created and administered by public initiative ;

(*c*) facilities on a commercial basis.

Culture however, has a relative character ; there are cultural needs, but these needs can be manifest as well as latent. The existing facilities give an answer to these manifest needs. A cultural policy has to fulfil manifest needs and also to convert latent needs into manifest ones. This can already be done by the creation of socio-cultural facilities which open up the need for other facilities, which in turn create new needs etc.

As a consequence, planning in these fields must be co-ordinated in order to avoid chaotic situations.

Elaboration of some aspects of Theme I

Mr. K.K. Sillitoe discussed the findings of a survey dealing primarily with outdoor and physical recreation and the general recreational use of public open spaces in Britain. The enquiry, undertaken by the Social Survey Division of the British Office of Population Censuses and Surveys, had two main aims :

A. The general recreational use of public open spaces ;

B. To investigate the present pattern of participation in outdoor and physical recreation.

The organisation of the survey made it possible to make a simple comparison of the effects of different urban environments on leisure behaviour.

Some of the main general conclusions :

1. Television viewing is the foremost leisure occupation, the second being gardening.

2. Activities such as sports and games, excursions to the sea coast and to the countryside etc. represented a very significant part of the leisure-life of the population.

3. The proportion of leisure periods largely devoted to television-viewing showed a marked decline with social class, whereas participation in physical and outdoor recreation showed the reverse trend.

4. Membership of recreational clubs and voluntary associations was higher among men than women.

5. Membership of these clubs was much higher in the New Towns than in Central London.

6. About three quarters of club members were in favour of some form of age segregation in clubs.

Main conclusions on aspect A

1. Public open spaces were visited most frequently by people in Central London and least frequently by those living in the New Towns.

2. Places people went to on foot were generally visited two or three times as often as those which were reached by other forms of transport.

3. The acquisition of a car had the effect that there tended to be a fall-off in the frequency of visits by individuals, but this was counterbalanced by a rise in the proportion of people who went to public open spaces. But the most important change was the decline in visits on foot to open spaces situated more than 5 minutes walking distance from home.

4. The average frequency of excursions by those without cars in the New Towns was exceptionally high.

5. The extent to which urban open spaces are utilised is related to how far people need to travel to reach the open countryside.

Main conclusions on aspect B

1. The frequency of participation was almost invariably lower for people in Central London than for people in other areas.

2. Marriage makes habits undergo a radical change with regard to rates of participation. There was a large fall-off in rates of participation amongst women after they married.

3. This implies that if the average age at marriage continues to decline, this is likely to be accompanied by a reduction in the total volume of participation.

4. Car-ownership was associated with a much higher level of activity in all socio-economic groups.

5. Future increases in affluence and car-ownership will raise rates of participation in sports and games ; this related to conclusion 3, leads to the interesting conclusion that there will probably be a reduction in the existing disparity in rates of participation by age, especially if the decline in activity amongst very young people that is likely to be associated with earlier marriages occurs in conjunction with the general rise in income.

6. Most popular activities were swimming, dancing, table-tennis and soccer.

7. The popularity of an activity bore little connection with its relative cost and was largely determined by other factors.

Summary of the discussions on Theme I

LEVEUGLE (France)

Was Mr. Coenen suggesting that we should do away with the notion of freedom ? In studying man as an object there is a danger that man may become de-humanised. Freedom is essential to man. As for normativity, an educator must have his own vision of the world and a conception of man. Surely a creative spirit is needed. Perhaps poets and philosophers can make a greater contribution than sociologists. Turning to cultural democracy, Mr. Leveugle suggested that we should help people to define their own values and their own culture. He emphasised the role of education. It should enable people to develop their own judgment and ability to perceive and react. Many educationalists think they work in virgin territory but they forget that the ground is already occupied by a mercantile culture with all the power of money and infrastructure. This prevents an understanding of a *culture qualifiée* by young people and workers. It also restricts their possibilities to create a genuine new culture.

COENEN (Netherlands)

Replied, saying he expected those comments. He felt he should measure the existing situation without emotional involvement—adopting the role of the technician. Leisure is freely-undertaken activities. In interpreting the data contained in the report one should beware of applying normative values.

KAPLAN (USA)

Referred to a recent meeting of sociologists in Varna, in which an effort was made to establish a conceptualisation of leisure, with no clear result even among specialists.

Leisure is not an activity ; and he stated that he had no confidence in existing definitions of leisure. He was seeking a new conceptualisation of leisure and suggested that discussions should be future-orientated. He stated that more stress should be placed on freedom. No activity is work and no activity is leisure. We need a new approach in a changing society. People work not only for income, but for security and self-esteem. Work is a commitment. We must endeavour to make culture a natural thing, a part of life. We must discuss new situations and life-styles. In doing so, we must break away from old patterns and conceptions and avoid sociological categorisation.

In conclusion, Mr. Kaplan emphasised that we must deal with the cultural aesthetic.

ENGLISH (UK)

Found papers earthbound. We are studying trends and making timid extrapolations. We must ask what is the real dynamic and speculate on the magnitude of change. We must make a creative leap and ask what kind of life and what kind of environment the future holds. He mentioned the increase in life span. In the United Kingdom since the beginning of the century, the average life span has increased by 17 years. What effect will this increased life span have on socio-cultural activities ? The creative nature of the work-process is disintegrating. There is less creative work and less sense of fulfilment. If there is no creative fulfilment, what is life about ? He made a distinction between work-directed activity, activities we have to do, and self-directed activity. He pleaded for the concept of self-directed activity. If we consider self-directed activities to be more useful and fruitful than work-directed activities, then investment in non-work plant should be increased enormously.

SWEDNER (Sweden)

Agreed with Coenen on problems of terminology. Leisure should not be described as, or restricted to, free time but as an ending of all kinds of human activities, including work situations.

GIROD (Switzerland)

Youth is rebelling against those in power and is asking for a raison d'être and standards. They are refusing to act under confusing values. It is therefore necessary to precise some hierarchy of goals for interesting and maturating youth. Some consideration of the large zone of consensus, for example as regards the necessity of developing an understanding of the appreciation of arts, of science etc.

COENEN (Netherlands)

As a general comment he said that a scientist must work as a researcher. Others, e.g. Kaplan, were right to mention the limitations and static qualities inherent in this approach.

V. INTRODUCTION AND DISCUSSIONS ON THEME II

by Mr. A. Trintignac

Survey of government policies in the cultural field and their effect on facilities

In his introduction, Mr. Trintignac pointed to the almost dominating role of the State in the socio-cultural development. This role, however, ought to dominate in a special way by creating instruments to democratise the cultural and the social life. An essential aspect of such a policy is to create new equipments with regard to latent needs.

Socio-cultural facilities are not only museums, theatres and so on, but also facilities with regard to the physical development of individuals, the development of the social life etc.

Mr. Trintignac distinguishes two main topics :

I. Governmental structures ;

II. Means of governmental action.

I. There are a great number of competent authorities in the cultural sphere :

A. The division of authorities on the national level.

In this paragraph two types of organisations dealing with socio-cultural facilities are distinguished :

— in the first place there is the traditional governmental structure in which different Ministers are responsible for the different aspects of a socio-cultural policy ;

— the second form is a rather new one in which a ministry is created with a special competence for cultural affairs. This kind of ministry generally has four functions : the creation, the protection and the diffusion of intellectual and artistic property as well as the formation of people who can work in these sectors.

Very often, however, this kind of ministry does not have authority in the field of radio and television, nor in the animation of group activities. It is therefore very important to create a co-ordinating body, directly responsible to the Prime Minister.

B. The diversity of the relations between the central authority, local authorities and the private sector.

In different countries these three sectors might have completely different roles with regard to socio-cultural facilities.

There are important differences between the organisational structure in this field in France, West Germany and the United Kingdom. In France, the decision-making process is a centralistic one, while in West Germany the emphasis is on the regional authorities in collaboration with the private sector. The English system is characterised by the dominant role of the local authorities ; here also the private sector is quite important because of its financial means.

II. A. Traditional means

The traditional means to promote the socio-cultural development are to be grouped into four categories : juridical, financial, administrative and technical.

Mr. Trintignac deals with the financial means in detail. Here, however, it is sufficient just to mention the categories.

B. The means of a new socio-cultural policy

The new governmental approach to social and societal problems is a comprehensive one. The means of a new policy must be defined by a general consultation and with regard to other aspects of the general policy, in short a balanced approach. Therefore a plan has to be studied at three levels : the nature, the means and the method of planning, as well as its relation with the innovations.

It is very attractive to combine economic planning with socio-cultural planning. However, this is still not possible because of the frequently intangible effects of socio-cultural action. It is also

advisable to introduce detailed planning into socio-cultural action because of its constraining effect in a field where freedom of action is needed.

It is preferable that the central authorities create a framework which has to be worked out in detail by the regional and/or local authorities.

As regards the methods for planning, it is very important that the central authorities as well as the local ones have at their disposal data on the visible and latent needs of the area and the results of former experience in the same or in other areas. Another tool for planning is to be found in the cultural accounts of the different levels (the State, the region, private enterprise etc.).

The ways of setting up the planification vary from State to State. In France special commissions have been set up which, like the Commission on Cultural Affairs, deal with three problems : to define the goals of a socio-cultural development policy, to define the instrumental objectives, and to propose administrative and financial means.

There is a certain fear of innovation in planning. One tends to stick to the well-known and trusty forms, so that new forms and new procedures have only a slight chance. Mr. Trintignac concludes that an optimal socio-cultural policy does not yet exist in Europe.

Summary of the discussions on Theme II

Discussions were opened by Mr. H. Heinemann (Sweden). The Ministry of Culture controls only a minor part of cultural activity, he remarked. Socio-cultural work should have bridge-heads in authorities. Existing towns fail to reflect the reality of life. Specific human activities are assigned to separate geographical areas, e.g. schools, work, residential, recreation and cultural areas. Town planning should endeavour to eliminate the separation of activities. Cities should be designed so as to make culture a part of our everyday life.

CARONIA (Italy)

A dichotomy exists between culture and cultural policy. In Italy different aspects of culture are administered by different ministries. The political apparatus has not yet developed a model of the human environment as a whole. Urban sociology could help here. Cities must take a new shape. Research is needed into determining basic needs and *disponibilité de l'espace*. The city as a whole has a specific role, i.e. communication. This has been so in the past and should be so in the future. Historical centres have the same value as museums, theatres etc. They should be at the disposal of the community.

CHASLIN (France)

Stressed the importance of the relationship between culture and schools. Schools should promote play as a cultural activity.

SCHELHASSE (Federal Republic of Germany)

Leisure has become a problem. One of the reasons for the problem is that we have a life split up into many parts. We attempt to find solutions to each part when leisure requires a comprehensive approach. Planning for leisure should provide the raw material of real creativity. If we plan too much we make creative participation impossible. A little chaos should be left. (We need unorder not disorder.) People must be made aware of their possibilities ; they should not accept life as it is everywhere advertised.

GROSJEAN (Belgium)

We should culturalise life.

WASTERLAIN (Belgium)

In Belgium there exists a great divergence in competence with regard to culture. A specialist authority should co-ordinate cultural activities. There must be liaison with the national educational system.

GIRARD (France, advisor to the Council of Europe)

Wanted to know from the delegates what possibilities existed in each country for the population to indicate their cultural desires to the authorities. He also wanted to know whether there existed institutions taking into consideration an overall cultural policy.

Delegates from each country were invited by the Chairman to give their answers to this question. The answers clearly indicated that there was no effective institutionalised machinery for cultural participation.

TRINTIGNAC (France)

In reply to the comments on his paper, Mr. Trintignac expressed reservations on the effectiveness of centralised cultural administration.

One possibility might be a body which has the financial means to promote innovations in the field of socio-cultural facilities and activities ; and to formulate a socio-cultural policy in co-operation with the existing ministries concerned and the representative of the cultural organisation.

Culture is more than planning and more than equipment. Equipment or non-equipment must be a significant expression of all the tendencies and needs of the communities.

VI. INTRODUCTION AND DISCUSSIONS ON THEME III

by Mr. A. Wouters and Mr. E. Berman

Innovations in the field of socio-cultural facilities: Comparative analysis of the most characteristic pilot projects

Mr. A. Wouters, sociologist with *Bouwcentrum*, pointed out the fact that "socio-cultural equipment" is not a concept on which no misunderstanding is possible. The term is composed of two different expressions ; in the first place there is "socio-cultural". Culture (the term "socio-cultural" has a tautological character) is a product of communal activity ; it springs from people living and working together. "Equipment" in this sense is not only physical, it is more than that ; the difficulty is the character of that "more".

Culture and society cannot be separated : because of recent developments, culture has to be made available to everybody and culture has to be democratised.

Cultural development has two roots : the situation of the individual in society is no longer exclusively defined by his involvement in the production-process, but now also by his involvement in a consumer society. In this regard, a distinction has to be made between democratisation of culture and cultural democracy. Democratisation of culture means in this respect that more people should visit the museum etc., but the production culture should be left to a handful of people. So mass-culture came into being ; culture is big business.

The real culture, according to Mr. Wouters, is the elite-culture ; both production and consumption of this kind of culture have strong unequal tendencies. The same applies to pop-culture ; though the influence of the consumption of this culture goes a bit further than in the elite-culture, they (the consumers) form a limited group. This sub-culture indeed stimulates big business by keeping this system intact.

As elite-culture and pop-culture have their similarities, so mass-culture and pop-culture have theirs. The production is unequal, while the real reproduction is in the hands of people who are not really interested in the contents of the culture. Both forms of culture are striving to democratise consumption. Yet they are not completely democratised because the authorities keep an eye on the production side of mass-culture as well as on the consumption side.

If, however, we are striving for a cultural democracy, we are striving not only for an equal integration in consumption but also for an equal participation in production. Everyone should be free to take part in the process of culture-consumption and culture-production. Real socio-cultural equipment is the total environment, environment not only in the physical but in every sense. An environment in which everybody can express himself in the way he himself chooses.

Mr. Berman stated that it is not enough to combine the consumption- and production-concepts of Mr. Wouters. We need change ; the questions we asked ourselves about "what and why we are doing things" don't lead to change.

The fundamental questions leading to change are : "How and where socio-cultural development" ?

As fundamental themes in this context, "action" and "space" were emphasised. With regard to space in connection with communication two aspects were identified, physical and psychological space. We must ask ourselves how this space can be used.

Another important topic in Mr. Berman's speech was the catalyst who can encourage or incite people to occupy space and to use it as best they can.

First we must look at how to integrate the old and allow people to participate wherever possible, and secondly new things must be catalysed and enabled to come out. It is the will to action by placing *animateurs* into available spaces.

The answers to the questions how and where must lie therefore, through certain formal modes, methods, environments and people, within those complex catalysing activities. A lot of money is needed for such experimentation ; the result however, will be a more satisfying life for the people and more positive social behaviour and, through participation, a positive change in the democratic process.

Summary of the discussions on Theme III

As (Norway)

Many definitions of culture are possible but one common element is important : culture refers to activities. Activities in turn are interactional elements ; the interaction of persons and things and structures, in the environment. A description of activities that does not refer to the environment and its objects is meaningless.

It is precisely the object in the environment that cue the individuals with respect to the proper behaviour on that environment. When Berman manipulates the environment by combining the objects in new ways we have to respond in a creative way. This opens up for a new understanding of creativity.

Berman (UK)

Said that we cannot be socially creative when alienated or alone. To cut oneself off is a form of preservation and the antithesis of society. The problem is that we often cut ourselves off rather than put ourselves at risk.

Schelhasse (Federal Republic of Germany)

With an illustration, he suggested that in a situation that is over-planned, and pays too much attention to superficial functionalism, one reduces the possibilities to interact.

Leveugle (France)

With reference to Berman's paper he stated that more freedom was required in order to allow people more choice. With more freedom and choice it would be necessary to train persons who could use this freedom without manipulation and management. People must be helped to establish their own personal dynamic and be able to make their own choice. Such help should be given by named animators. A policy for facilities must therefore be linked with a policy for "animation".

Deeper research into Mr. Berman's methods ran the risk of overstressing socialisation and underestimating the importance of individual awareness. Above all, we must beware of manipulation.

Berman (UK)

In reply stated that he viewed his work essentially as that of an animator. The aim of a catalyst should be to make himself redundant. In working with a group one is involved in a balancing situation. One must beware of the animator's own culture ; he should catalyse and not impose.

Heinemann (Sweden)

Stated : Work gives man a relationship with his fellow-men. Leisure must give a feeling of importance to everyone. He found Berman's show encouraging in that the individual was given a role of importance. Involvement in traditional cultural activities may not be so important as we might think. Doing nothing with others might be equally or more important. Man needs identity. He suggested that every residential area could form a group. This group would require animators, appropriate equipment and large sums of money. The problem then is, where will the money come from ?

Berman (UK)

Agreed with Mr. Heinemann in that large sums of money are required. Should activities fall within the framework of official policy or involve private initiative ? But someone must provide official funds for non-official projects. This would encourage experimentation and out of the experiments some good things will arise. Something (space and action) must be provided in every local neighbourhood for everyone. There are enormous chances, but where are the funds ? In concluding his reply, he said that every project must involve training and research.

SUTHERLAND (Netherlands)

With reference to Mr. Wouters's paper he stated that governments can not permit themselves to have an official taste. All projects and artists have to be given their chance. In the absence of official taste the only solution seems to be to give a chance to all projects in alphabetical order. Earlier discussions indicated that the national cultural machineries were chaotic. He was happy about that for we must avoid uniformity.

SWEDNER (Sweden)

Thought that Berman's presentation by-passed one problem. Berman had said that his work is non-political. Yet all kinds of education and training must have an ideology and philosophy, if it has a function in the society in a meaningful way.

BERMAN (UK)

In reply to Mr. Swedner's comment, Berman said that when he says non-political, he means non-party politics. Participation is political decision. Political action will follow participation. Mr. Berman maintained that Inter-Action is not a philosophy, but a formalised technique. Form has meaning. In a poetic phrase : "Left wing, right wing, what about the bird itself ?"

WESTLAND (Canada)

Was surprised that Berman had stated that the school system was not a good system for providing *animateurs*. He referred to experiments in Quebec where studies are initiated which may well lead to the realisation that new methods of teaching are necessary—teachers who can implement what Berman was advocating. So many *animateurs* are required that the school system may be the only system for training *animateurs*.

BERMAN (UK)

Stated in reply to Mr. Westland, that in Canada the school system might be the most appropriate training-system. One would expect different answers in different countries.

DES TOMBES (European Conference of Local Authorities)

Could not agree that culture was independent of politics. Politics will decide what culture will prevail. The problem was to persuade town councillors that their old conceptions of culture are no longer sufficient. This will take time.

Before inviting Mr. Wouters and Mr. Berman to give their concluding remarks, the Chairman (Mr. Janne, Belgium) observed that sub-cultures are usually quickly observed, e.g. pop-culture. How could one classify Berman's experiment, was it sub-, contra- or general culture ?

BERMAN (UK)

Maintained that culture must be integrated into daily life and saw no point in classification. There was perhaps not enough time for politicians and the bureaucracy to become aware. Action was needed now.

WOUTERS (Netherlands)

With reference to the Chairman's comment, he could see no point in pigeon holing activities. One should see society as a whole.

Referring to Mr. des Tombes's remark, he observed that there is a danger that the officially backed projects may become puppets of the administration.

With regard to Mr. Westland's comments, he did not see much point in creative, participatory education only. It is no use educating children in a non-authoritarian way, when society cannot use their creativity.

Mr. Wouters concluded that we must attempt to strike a balance. This balance should not be dictated by the administration or enforced by groups. Inevitably this means political action.

VII. RECOMMENDATIONS OF THE FOUR WORKING GROUPS

A. *Needs and desires of the population and the governments' socio-cultural policy*

The Group recommends :

— That public authorities (local and national government) awake to the necessity of investment in cultural development in addition to the current investments in order to ensure harmonious and future directed social development ;

— That public authorities (local and national government) greatly augment the financial effort of creating equipment, diversifying cultural activities and educating socio-cultural workers encouraging these activities ;

— That this financing effort be applied to creative cultural activities in priority ;

— Socio-cultural equipment should not be planned exclusively on an urban level, but rather regionally or even nationally. It is an integral part of regional and town planning. Studies must take into consideration the privileged location of cultural equipment and its needs (site, connections, integration into the urban tissue) in order to enable them to fulfill the above-named task. They should be protected from the environmental aggression so often associated with urban growth, and thus the policy of cultural equipment should form an integral part of environmental policy ;

— To guarantee the availability of the necessary areas for implanting cultural equipment :

(i) to reserve vast protected spaces (in particular sites of natural and historical importance) in the context of regional planning ;

(ii) to keep in mind the necessity for land in urban agglomerations and in suburbs, which should be close to homes ;

— To ensure an overall cultural policy with the inclusion of a tendency to plurality, to be realised by the judicious dispersion of centres of cultural interest within the urban agglomeration ; these centres are to be easily accessible (transport and entrance fees) and to group educational, social and sports equipment ;

— To plan equipment in the open in a manner flexible enough not to restrict activities by physical planning, so as to be adaptable to various needs and to be future-oriented.

B. *Role of the local authorities in the socio-cultural policy*

1. *Recommendations with regard to the philosophy of socio-cultural equipment and socio-cultural activities*

The Working Group agreed :

1. That culture should be not considered merely as an aspect of leisure but as an aspect of life as a whole ;

2. That municipal authorities should accept the philosophy of a pluralistic society, thereby recognising the right of particular social groups, such as old ethnic minorities and newly arrived groups of foreign workers, to express their own values through socio-cultural activities which satisfy their particular needs ;

3. That municipal authorities should support the influence on and the participation in socio-cultural activities of the inhabitants in small local units, e.g. on the block level and village level ;

4. That municipal authorities should encourage co-operation between cultural workers and social welfare workers in socio-cultural undertakings, particularly in slum areas and among under-privileged minority groups ;

5. That one of the important tasks for permanent education is to develop the ability among all the members of a community to use the whole range of socio-cultural facilities offered to them in a meaningful way ;

6. That the school—as a social institution—should co-operate closely with all those socio-cultural institutions which are responsible for socio-cultural undertakings within the community ;

7. That socio-cultural facilities should be located within multi-functional institutions in the neighbourhood and at local level, aiming at the integration of such activities as :

— disseminating knowledge,

— offering opportunities for enjoyment and aesthetic experiences,

— creating a "forum" and "meeting-place" for the population of the area,

— building up a "neighbourhood spirit",

— providing advice for under-privileged groups, and

— contributing to the social development of under-privileged groups within their area.

However, this does not mean that the working group denies the value of small, highly specialised cultural institutions located in the centre of the cities.

II. *Recommendation with regard to the role of local authorities in socio-cultural affairs*

The Working Group agreed :

1. That the procedures usually used for handling socio-cultural affairs on the municipal level are frequently not very adequate, and that consequently there is a great need for innovations and experimentations in this area ;

2. That all persons who work in the field of socio-cultural activities in a community should be properly paid by the relevant authorities.

III. *Recommendations with regard to the co-ordination of socio-cultural policies and activities within municipalities*

The Working Group agreed :

1. That there exists a great need for the creation of municipal boards for cultural affairs responsible for the co-ordination of all socio-cultural undertakings within the community ;

2. That th alisation of an acceptable socio-cultural policy within a municipality demands that much mor oney is allocated to this area than is at the moment usually the case ;

3. That the money spent by municipal authorities on socio-cultural undertakings mostly covers a rather restricted range of such undertakings, thereby revealing that these authorities—implicitly or explicitly—define socio-cultural activities in a very narrow way.

IV. *Recommendations as regards the role of the Council of Europe in the field of socio-cultural affairs*

The Working Party agreed :

1. That the Council of Europe should contribute as much as possible to the exchange of information about ways used in socio-cultural affairs on the municipal level, preferably by presenting innovative cases in an easily understandable form, using modern presentation techniques (including all kinds of audio-visual media), and should also implement a well-prepared and well-organised study of communities where interesting innovations are carried on in a sucessful way ;

2. That the Council of Europe should encourage the development of the teaching and training of *animateurs* ;

3. That there is a great need for research and experimentation in setting up good and adequate facilities for board, lodging and social contacts for people who are travelling abroad in Europe, and particularly for young travellers, and that it would be very useful if the Council of Europe would initiate and encourage research and experimentation in this field.

C. *Relationship between private initiative (the commercial sector) and the governments' socio-cultural policy*

1. We want to state that in all our countries cultural development comes from the bottom upwards rather than from the top downwards.

Therefore it is recommended—when a socio-cultural centre is created—to start with a co-operation, as close as possible, between representatives of the different sections of the population (minorities included) and the authorities. Private bodies and authorities together should decide about form, content and organisation of the centres.

We next considered the situation in areas where there are no cultural facilities.

(*a*) If there is no real interest, we all agreed that efforts should be made to arouse one. We were divided however about the amount of energy which should be devoted to missionary work of this kind. Some of us felt that it must never be abandoned ; others felt that the energies of cultural workers would be almost entirely taken up with attending to the needs of people interested in cultural provision and therefore a time might come that one should regretfully accept that if an area wishes to "sleep" culturally, it should be allowed to.

(*b*) If an area wishes to provide some facilities, but is too poor to pay the whole cost, the government should help financially.

2. All our countries attach great importance to obtaining funds from commercial and industrial [illegible] to help meet the growing cost of cultural facilities.

We recommend that some form of fiscal encouragement should be given to industrial and commercial firms in every country. Since each country has its own tax-system we find it impracticable to suggest a standard form of tax-relief, but we were particularly impressed by the more or less similar systems which operate in West Germany, Denmark and Holland. In general, industries in those countries are allowed to deduct from their profits, before tax is levied, donations to non-profit-making cultural and charitable enterprises.

3. A particular problem—and we believe opportunity—arises in establishing new towns and in slum-clearance schemes in existing towns.

In these cases there is an urgent need to create a wide range of cultural facilities from scratch. We have two suggestions to make for securing funds from the commercial sector for this purpose :

(*a*) The local authority should try to arrange with property-developers that they should, as part of their construction-programmes, create socio-cultural facilities, including out-door spaces, that are needed.

To obtain money for the running expenses of these facilities, the authorities should make an increase in the rent charged to firms, provide new shops etc. This is particularly easy when the local authority owns the land to be developed or redeveloped.

(*b*) Firms which are going to employ large numbers of people from the new towns or slum-clearance areas should be invited to contribute to the cost of socio-cultural facilities, needed for the population as whole. Where a firm is moving into the area and needs a planning permit, provision of some cultural facilities might be a condition of granting a permit.

4. We were asked by the bureau to consider whether, when a cultural centre is provided by private initiative, there should be a guarantee that the promoters will not impose restrictions either on the programme or on admittance to the centre.

Our general feeling is that, where a centre is provided *and maintained* out of private funds, its promoters have a right, if they wish, to ensure that the programme presented reflects their views.

Where the running costs of a privately-provided centre are subsidised by public funds, we still think it reasonable for the promoters to require that the programme should not blatantly offend their susceptibilities. For example, a commercial firm providing a theatre might wish to insist that plays attacking capitalism were not staged, or a religious body might object to anti-religious productions.

On the question of admission, we would accept that centres which are provided *and maintained* entirely out of private funds have a right to restrict admission to their own membership or to certain groups, so long as the laws of the country (e.g. over racial discrimination) are not infringed.

Where, however, centres provided privately are supported out of public funds, there is a division of opinion among us. The majority considers that, where public funds are involved, admission should always be open to everybody in the age-group or category for which a centre was planned, without religious or political discrimination.

Others however think it reasonable to restrict admission on a religious or political basis where a centre supported out of public funds has been provided by a religious denomination or a political party, so long as public subsidies are made available so that centres can be provided for other denominations and parties.

There is one principle that informs all that we have said. While we recognise the right of private promoters, if they wish, to place restrictions on programmes and on admission in the circumstances mentioned above, we attach the utmost importance to establishing a climate of

opinion, in provincial as well as in capital cities, where protest against the established order in plays, pictures etc. is recognised as a right (and indeed encouraged) and where a range of choice is considered desirable for the public.

D. *Popular culture and the socio-cultural policy*

1. The Council of Europe should establish a working party and as soon as possible a permanent centre to encourage experiments in the socio-cultural field, to conduct research and act as a consultancy group to pass on information on activities in one country which may have an application in other countries. The working party should be set up in time to carry out work and report to the San Remo Symposium, on : "Methods of managing (animation) socio-cultural facilities to be applied in pilot experiments (April 1972)".

2. The Council of Europe should recommend to each member country that unless adequate procedures already exist, they should establish committees at national, regional and local level to encourage and finance innovatory activities of a socio-cultural nature including provision of space or spaces, materials and *animateurs*. These committees shall include a reasonable proportion of people actually engaged in the work itself. It should not be the function of the committees to innovate but to respond to innovations.

3. The Council of Europe should recommend to all member countries that the planning of the public authorities take full account of socio-cultural needs, desires and initiatives expressed at the level of local neighbourhoods, and that all socio-cultural planning should have a reserve margin in its budgeting to respond to unprogrammed demands coming from the resident population.

4. The Council of Europe should recommend to all member countries that in the running of socio-cultural spaces, structures or other means of action set up by local authorities, it should be a constituent element of their legal structure that those participating in the activities also participate in the administration and programming.

The Working Group recommends that the following criteria should be applied when providing socio-cultural equipment :

1. that they meet and suit the needs of local areas and their population ;

2. that they are flexible and adaptable to change ;

3. that they are multi-purpose, including such spaces as workshops, sports, welfare and if appropriate commercial activities ;

4. that the socio-cultural equipment be designed as a place for activities of a participatory nature, not primarily as places for performance ;

5. that the socio-cultural service should include information and other community services ;

6. that the socio-cultural equipment should serve as a base for disseminating activities to the surrounding areas ;

7. that all those who work in the socio-cultural equipment should be given freedom of initiative ;

8. that those who use the equipment should be involved in the running of the organisation.

VIII. CONCLUDING REMARKS BY THE RAPPORTEUR GENERAL

H. O. Eckardt

This has been a very difficult day for me. The recommendations and conclusions which have emerged from the Working Groups contained such a wealth of valuable information, suggestions and recommendations that I only hope that I can do it justice. The first and most obvious thing is that in most cases the existing official socio-cultural machinery and apparatus is in drastic need of overhaul.

All groups delivered criticisms at some aspects of the existing socio-cultural administration. The administration must realise that socio-cultural development should, as one group stated, begin from the bottom rather than the top. Most authorities, especially local authorities, define socio-cultural activities in a very narrow way and their policies are designed with limited objectives.

It is generally felt that culture is a global entity and should be considered as such.

To begin with, the administration must acknowledge the existence of a pluralistic society and recognise the rights of all groups—ethnic, racial, and social groups—at all levels—the national, regional, local, neighbourhood and street block level.

Clearly there is at present no adequate official machinery for stimulating and co-ordinating socio-cultural activities and affairs.

All working groups have made specific recommendations to the authorities. These I think can be broadly summarised as follows :

Authorities at all levels should encourage and be more receptive and responsive to innovations. They must be prepared to establish new and experimental projects at all levels but especially on the neighbourhood level. There is no time for them to become aware—action is needed now. They must formulate policies with the aim of stimulating interest in creative activities. Where interest is established, either as a result of official or un-official initiative, they must be prepared to assist in all possible ways. One of the most obvious ways is by the granting of subsidies to innovative projects even when they are unsure of the results of the projects. Perhaps it is important that they should not know the results. This is by definition in the nature of an experiment.

Where interest has been aroused in a community the emphasis must be centred on creative participation. Special Boards could be established for co-ordinating all socio-cultural activities in that community. The Boards would be run by officials, workers in the project and local people.

To achieve these objectives the authorities will need to improve their own machinery and restate their definitions regarding cultural activities and innovative projects. Even without this restatement authorities can do things now. They can encourage co-operation between cultural workers and social welfare workers. They can encourage co-operation between schools and existing socio-cultural institutions. All groups state that more money is required for stimulating socio-cultural development. All suggest increases in budgets at all levels. Group C suggested ways of obtaining subsidies from the private sector, e.g. tax-free contributions to socio-cultural organisations, contributions from commercial developers, rent adjustments an i so on.

These are suggestions which should be investigated further. A critical comparative analysis of the system at present in use for deriving contributions from the private sector would be very valuable.

With regard to national governments there should be national Ministries of Culture, who will co-ordinate and stimulate work in the field of socio-cultural development.

New committees could also be established at the national, regional and local level with official funds, with the aim of financing and innovating activities of a social-cultural character. In planning socio-cultural facilities the public authorities will take full account of the needs, desires and initiatives expressed at the level of the local neighbourhood. All socio-cultural planning should have a reserve margin in its budgeting to respond to unprogrammed demand coming from the resident population.

The planning of cultural facilities should be fully integrated into a general policy of socio economic development and especially related to town and country planning.

We must not forget Mr. Trintignac's valuable suggestion of establishing a common method for keeping cultural accounts.

Several groups have devoted time to formulating criteria for socio-cultural equipment. Much valuable work has been done here, and I feel that in many ways the criteria represent the summary of our work this week. The criteria are worth restating :

1. that they meet and suit the needs of local areas and their population ;

2. that they are flexible and adaptable to change ;

3. that they are multi-purpose, including such spaces as workshops, sports, welfare and, if appropriate, commercial activities ;

4. that the socio-cultural equipment be designed as a place for activities of a participatory nature, not primarily as a place for performance ;

5. it should serve as a forum and meeting place for the population of the area ;

6. that the socio-cultural service should include information and other community services. The project should give advice to under-privileged groups ;

7. that the socio-cultural equipment should serve as a base for disseminating activities to the surrounding areas ;

8. that all those who work in the socio-cultural equipment should be given freedom to function ;

9. that those who use the equipment should be involved in the running of the organisation. This could be a statutory requirement ;

10. entrance should, with few exceptions, be free ;

11. it should contribute to the socio-development of the under-privileged within its area ;

12. it should beware of catering for elitist groups only. When certain groups show no interest every effort should be made to activate interest ;

13. in general, the aim should be cultural democracy rather than the democratisation of culture.

We have come to realise that socio-cultural equipment is *not* building, it is society. Buildings are a part of the equipment. In the case of a building it should be a base of operation rather than a centre to which people must come. The base would be used to launch activities into its surrounding area, and have as its aim to involve as many people as possible in creative activities. Many of the activities would take place outside the building. The emphasis would be on creative participation, and participation would be equally if not more important than any cultural product.

With a view to the Council of Europe's San Remo Symposium, I would like to make the following recommendations :

1. That the Council of Europe form or take the initiative in forming a study group who will examine the requirements I have listed for socio-cultural equipment. Some of the requirements may be in conflict ; some are more important than others.

The aim of the Work Group would be to evaluate requirements and translate them into a tangible project. This project, conceived according to the socio-economic and cultural environment in which it would be implemented, would be presented to the San Remo Symposium as a valuable and logical result of this Symposium. The product, in other words, would be a notable and innovative pilot project conceived in the light of this Symposium.

2. This Symposium has indicated the great need for creative participation. Creative participation is impossible without trained and skilled animators. We agree on the need for animation. Yet this consensus is only a beginning. I see the subject of animation as being vital yet complex. I recommend that the Council of Europe form or take the initiative in forming a study group who will undertake basic research into the subject of animation. How can creative participation be stimulated ? What methods and techniques can be used ? Again the results of this research could be presented at the San Remo Symposium.

Since the San Remo Symposium is devoted to the subject of innovation and animation, surely both of these recommendations are very relevant. If we are concerned with animation and with culture as a global entity, then in the expression "socio-cultural equipment" we must place the emphasis on the word "socio".

This brings me to my third recommendation—and here I must refer to Mr. Girard's comment earlier today—that the Council of Europe should stimulate the creation of an international body, centre or institute for documentation, information, advising and consulting.

We have heard this week of the need for poetry and imagination. We do not need poetry and imagination to predict the future, for if we have creative participation the future will predict itself. The poetry and imagination is required to free ourselves from the parochialness and provinciality which so often characterises our thoughts.

In concluding, I would like to quote from *Les Nouvelles Littéraires* by Professor René Huyghe : "It is not for us to make edicts, to regulate, to extend bureaucracy into the world of the future ; our task is to take stock of ourselves, of what we have to do, of the difficulties facing us, and in the midst of all our intentions to try to discern a new direction, which is both possible and worthwhile."

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APPENDIX II

SUMMARY OF THE DISCUSSIONS IN THE FOUR WORKING GROUPS

Working Group A

The group conceives socio-cultural policy as meant to encourage the largest possible participation of the community in the determination of its aims, in a spirit of liberalism and pluralism.

The role of public authorities, at all levels, is to raise, manage and plan the necessary means for the implementation of their policy. In addition to this they have to supply help to the cultural action of independent bodies.

This task should imply neither a cultural dictatorship nor a State-dogmatism, but should include :

— the elaboration of legal and administrative means ;

— the instalment of institutions ensuring the participation of the various representatives of the community ;

— the initiation of a permanent discussion within the government on socio-cultural policy. The same is to be the case in public and private bodies at all levels and co-ordination is to take place between the private and public sector ;

— documentation and information on the diverse aspects of cultural life should be largely disseminated.

I. *Aims*

Cultural policy should encourage independent judgment. It should not plainly be submitted to the existing economic structures. Neither should it encourage passivity in leisure.

Social policy should have the following aims :

1. To facilitate the blossoming of personality and free expression of individuals and groups, thus contributing to their creativity.

2. To enable permanent education in its double function :

(*a*) constantly to promote change and not merely to transmit tradition,

(*b*) to promote a continuous overhaul of professional knowledge and skills (implying the ability of groups and individuals to insert themselves in the current of development).

This aim is in no way contradictory to the essential task of conservation and transmission of the human cultural heritage.

3. To contribute to economic growth by ensuring a better social balance, in particular by introducing the less affluent to cultural participation.

4. To proceed from democratisation of culture to cultural democracy by going beyond the conflict of popular and elitist culture.

II. *Means*

— Financial means,

— Equipment,

— People (staffing),

— Mass media.

A. Financial means

— disparity of public financing and difficulty of establishing national cultural budgets in existing cultural action ;

— priority given to passive forms of leisure (traditional arts) rather than to creative activities.

Recommendations

— That public authorities (local and national government) awake to the necessity of investment in cultural development in addition to the current investments in order to ensure harmony in the future direction of social developments.

— That public authorities (local and national government) greatly augment the financial effort of creating equipment, diversifying cultural activities and educating socio-cultural workers encouraging these activities.

— That this financing effort be applied to creative cultural activities in priority.

B. Equipment

The equipment policy is a consequence of the overall cultural policy.

Recommendations

1. Socio-cultural equipment should not be planned exclusively on an urban level, but rather regionally or even nationally. It is an integral part of regional and town planning. Studies should imperatively take into consideration the privileged location of cultural equipment and its needs (site, connections, integration into the urban tissue) in order to enable them to fulfill the above-named task. They should be protected from the environmental aggression so often associated with urban growth, and thus the policy of cultural equipment should form an integral part of environmental policy.

2. To ensure the availability of the ground necessary for implanting cultural equipment, it is necessary

— to reserve vast protected spaces (in particular sites of natural and historical interest) in the context of regional planning,

— to keep in mind the necessity for land in urban agglomerations and in suburbs, which should be close to homes.

3. To ensure a consequent overall cultural policy, with the inclusion of a tendency to plurality, to be realised by the judicious dispersion of centres of cultural interest within the urban agglomeration ; these centres are to be easily accessible (transport and entrance fees) and to group educational, social and sports equipments.

4. To plan equipment in the open in a manner flexible enough not to restrict activities by physical planning, so as to be adaptable to various needs and to be future oriented.

Working Group B

1. After a short introduction by the Rapporteur about the goals of the work to be done, Mr. Poupko was elected Chairman of the group. Among facts and opinions voiced by the participants in the discussion, the following ones were particularly important.

2. During the first introductory period of the meetings the Rapporteur informed the members of the Working Group that they were expected to produce during their three sessions substantial recommendations as regards the future work of the relevant bodies within the Council of Europe in their field, as well as concrete recommendations of methods and ways to support socio-cultural activities within the member countries in an efficient way, particularly on the local level, but that they were also free to make other kinds of recommendations.

3. Mr. Raty, from the Council of Europe, briefed the participants in the Working Group about the programmes and initiatives which were at present under study in the Committee for Out-of-School Education and Cultural Development ; among the projects mentioned was a planned comparative study of the cultural development in European cities during the period 1971 to 1975.

4. Mr. Miller, from the United Kingdom (Glasgow), stressed that in his country there was a strong need for a council to take responsibility for the co-ordination of socio-cultural activities and new initiatives in this field on the municipal level as well as on the national level. On the municipal level education authorities are now responsible for some of these activities, but there are many such undertakings which now are outside their competence.

5. Mr. Grasl, from the Federal Republic of Germany (Munich), stressed among other things the need for multi-purpose centres for socio-cultural activities in the cities and also the difficult problems connected with socio-cultural undertakings in isolated rural areas. One particular problem was the great need for cheap board and lodging for young people visiting the big cities all over Europe (such as Amsterdam and Munich).

6. Mr. Scambelluri from Italy (Rome) underlined the passivity and lack of initiative of the municipal agencies in most Italian communities. He was very much concerned about the fact that today the population in many isolated rural areas and small towns had less access to direct contact with the production of Italy's big cultural institutions (such as La Scala) than they had one or two generations ago.

7. Mr. Mugglin from Switzerland (Zürich) underlined that the amount of self-government in the Swiss cantons and communities also meant that local initiatives were of great importance in the field of socio-cultural undertakings. He spoke of the initiatives taken, for example, by the members of some wealthy families and influential personalities in some Swiss communities (such as Winterthur and Zürich).

8. Mr. Imbert, who had written a report on "The Cultural Policy on Socio-Cultural Facilities" on behalf of the Council of Europe, summarised his conclusions by underlining that in some municipalities a great amount of money (relatively speaking) was devoted to socio-cultural facilities used by a very small fraction of the population (such as opera houses) whereas other socio-cultural facilities which were of potential interest to a great number of inhabitants were neglected.

9. Mr. Ås from Norway (Oslo) commented upon Mr. Imbert's report, saying that the results obviously proved (in spite of the difficulties in obtaining reliable and comparable measures in this field) :

(*a*) that a very small amount of money was used on socio-cultural undertakings in all the cities studied ;

(*b*) that this money was spent on a very narrow range of socio-cultural undertakings, thereby demonstrating that the authorities responsible for socio-cultural policies were not aware of the real needs for such undertakings within a very broad field ;

(*c*) that the municipal authorities seemed to have no insight into the egalitarian problems connected with the support of socio-cultural activities ;

(*d*) that there was a great need for new and more effective ways of administering municipal support of socio-cultural activities.

Working Group C

1. The Group decided to avoid, if possible, vague definitions and conclusions.

2. The Group decided not to restrict the discussions to the commercial sector only, but to include the role of the non-commercial private initiative.

3. A suggestion was made to undertake comparative studies on the meaning of the term *socio-cultural* in the different countries.

A similar study in the social sector, done by a small group of 5 experts, could serve as an example.

4. After a short study of socio-cultural equipment and the ways in which it is financed in some countries, the discussion centred on the problems of the interaction between the commercial sector and the governmental socio-cultural policy (note : by socio-cultural equipment is meant the more modest abodes for the Muses, not monuments and status symbols such as enormous concert-halls and big theatres).

Some examples :

(*a*) In one country the building of new towns makes such demands on the government's budget that no money is left for cultural facilities. The commercial sector (industries, shopping-centres etc.) asks the government to subsidise such equipment, but unfortunately with a negative result : there is no money.

Now there is a tendency to try out the following possible solution : industry gets what it wants in its own field on condition that it provides the means for socio-cultural facilities.

(*b*) In another country industries and hotels do finance socio-cultural equipment, sometimes even without being asked by the local authorities to do so. Here again the line : industries will obtain permission to build etc. only on condition that they activate socio-cultural life.

Suggestion : If it is possible to persuade the commercial sector to provide the municipalities with socio-cultural equipment, then the government can spend more money on activities in the socio-cultural field (in the equipment sector), explore more cultural regions and bring culture to that group of the population that had never before tasted it.

5. Speaking of the interrelation of culture and commerce, two subdivisions are mentioned :

(*a*) to bring culture into commerce (libraries, discotheques etc. in shopping-centres) ;

(*b*) to bring the commercial sector into the cultural environment (shops, boutiques, cafes in socio-cultural centres).

Working Group D

1. The Group first discussed the themes assigned to them, and found them somewhat limiting. It was considered useful to replace the term "popular culture" by "innovatory and contemporary culture", thus expressing the wish to avoid misunderstanding in interpreting the different aims of sub-groups involved.

2. The Working Group also felt that in a wider sense the popular culture is every expression of culture existing in the present time. Different trends in a wide range are apparent, some of which are directly opposed to the general socio-cultural policy executed by the government.

Relating innovatory and contemporary culture to the established culture must always involve questions of choice and selection.

3. To make a choice—not only of what quality of culture has to be encouraged or financially supported, but also what criteria to apply to the creation of socio-cultural facilities and the democratisation of the

culture—is an important responsibility. This problem is not made easier by the knowledge that every public authority is dealing with a very narrow budget, which forces them to make priorities.

4. When making choices it is important not only to think of socio-cultural facilities as "hardware", buildings, materials etc. but also or rather in terms of "software", that is people, ideas, openness to new needs. Action and function should always be regarded as more important than equipment.

5. In the process of choice public authorities may have the alternatives of either encouraging all kinds of socio-cultural expressions with quite modest means or of giving more substantial support to certain selected areas. The Work Group noted the disparity between the resources available to socio-cultural facilities as compared to the commercial culture. The impact of commercialised culture is bound to give a false impression of the real significance of certain cultural trends.

6. In the past a limited number of cultural trends have been supported by society. Today, knowing that many cultural trends are simultaneously present and the significance of one or the other may be constantly changing *as time goes on*, it seems possible that we should give encouragement and support to those trends which at the present time are amongst the "under-developed".

7. The Working Group agreed that all planning in the socio-cultural field must give room physically and mentally to "dark corners or underplanned space" in order to make it possible for the culture to find its own very often entirely unpredictable way of developing.

8. The present technical civilisation deals with "mono-functional" development in every field of society including the socio-cultural field. More than this, we tend to separate life into partial functions instead of dealing with the totality. A "multi-functional" thinking is very urgently needed and this leads amongst other things to the concept of integrated and comprehensive socio-cultural facilities, comprising every kind of service that is of importance for man in his neighbourhood environment. Culture has to be provided where people spend their everyday life.

9. Democratic participation in the decision-making is at present questionable at all levels. Even if many sub-groups are represented, they are still often chosen by the system and not selected by the groups themselves. It is important to find ways towards a truly democratic representation in all kinds of cultural boards, authorities and working groups, if the programming within the socio-cultural field is to be a true expression of the needs of the people we want to reach.

The Working Group summarised the discussion in a number of recommendations addressed to the Council of Europe and a list of criteria that should be applied when providing socio-cultural equipment. These are enumerated separately on two pages.

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